

KEVIN COSTNER

WHITNEY HOUSTON

Never let her
out of your sight.

Never let
your guard down.

Never fall in love.

THE BODYGUARD

WARNER BROS. PRESENTS

A TIG PRODUCTION IN ASSOCIATION WITH KASDAN PICTURES A MICK JACKSON FILM KEVIN COSTNER WHITNEY HOUSTON
"THE BODYGUARD" GARY KEMP BILL COBB RALPH WHITE RICHARD A. HARBUS ROBINSON JEFFREY BEECROFT ANDREW DUNN ALAN SILVESTRI
PRODUCED BY LAWRENCE KASDAN WRITTEN BY LAWRENCE KASDAN, JIM WILSON AND KEVIN COSTNER DIRECTED BY MICK JACKSON



R RESTRICTED
PARENTAL ADVISORY
MATURE THEMES

PG-13

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DISC 1 • COOL DOWN

- 5 YOU GIVE GOOD LOVE
- 14 SAVING ALL MY LOVE FOR YOU
- 10 GREATEST LOVE OF ALL
- 19 ALL AT ONCE
- 24 IF YOU SAY MY EYES ARE BEAUTIFUL
- 29 DIDN'T WE ALMOST HAVE IT ALL
- 34 WHERE DO BROKEN HEARTS GO
- 39 ALL THE MAN THAT I NEED
- 42 RUN TO YOU
- 48 I HAVE NOTHING
- 54 I WILL ALWAYS LOVE YOU
- 59 EXHALE (SHOOP SHOOP)
- 64 WHY DOES IT HURT SO BAD
- 70 I BELIEVE IN YOU AND ME
- 75 HEARTBREAK HOTEL
- 82 MY LOVE IS YOUR LOVE
- 94 SAME SCRIPT, DIFFERENT CAST
- 88 COULD I HAVE THIS KISS FOREVER

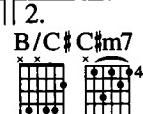
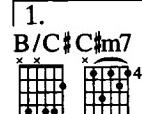
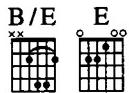
DISC 2 • THROW DOWN

- 112 FINE
- 118 IF I TOLD YOU THAT
- 101 IT'S NOT RIGHT BUT IT'S OKAY
- 124 MY LOVE IS YOUR LOVE
- 130 HEARTBREAK HOTEL
- 138 I LEARNED FROM THE BEST
- 146 STEP BY STEP
- 154 I'M EVERY WOMAN
- 163 QUEEN OF THE NIGHT
- 168 I WILL ALWAYS LOVE YOU
- 177 LOVE WILL SAVE THE DAY
- 184 I'M YOUR BABY TONIGHT
- 200 SO EMOTIONAL
- 191 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
- 206 HOW WILL I KNOW
- 214 GREATEST LOVE OF ALL
- 221 ONE MOMENT IN TIME
- 226 THE STAR SPANGLED BANNER

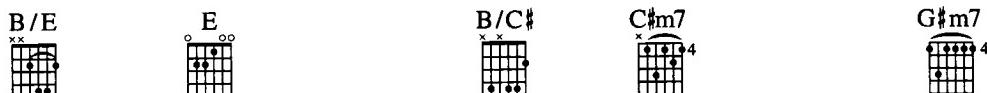
YOU GIVE GOOD LOVE

Words and Music by
LA FORREST "LA LA" COPE

Moderately, with a beat $J = 76$



Verse 1:



1. I found out what I've been miss - ing al - ways on the run...



I've been look-ing for some-one...



Now you're here like you've been be - fore and you know just what I need.



It took some time for me to see.

That

Chorus 1:



you give good love to me, ba - by, so good. Take this heart of mine

mf



in - to your hands. You give good love to me. It's nev - er too much.

You give good love to me.

Fmaj7



C/D



G



D/E



Em7



C/D



Ba - by, you give good love.

Verse 2:

Gmaj7



D/E



Em7



Bm7



2. Nev - er stop - ping, I was al - ways search - ing for that per - fect love,

mp

Em



Bm7



C maj7



Cm7/F



the kind that girls like me dream of.

F/Bb



Bb



Gm7



Dm7



Now you're here like you've been be - fore, and you know just what I need.



It took some time for me to see...

Chorus 2:



You give good love to me.

Ba Nev-er too much, by we'll nev - er so good.



Take this heart of mine

in - to your hands.

You give good love



You give good love to me.

It's nev - er

too much.

To Next Strain



Ba - by, you give good love.

Now I,

1.



Repeat ad lib. and fade

Bridge:



Ba - by, you give good love.

I can stop

look - ing a - round.

mf



It's not what this love's all a - bout..



D.S. §

Our love is here to stay,

Ba - by, you give good love..

f

THE GREATEST LOVE OF ALL

Words by LINDA CREED
Music by MICHAEL MASSER

Slowly



p

Verse:

Bm7 D/E A A+

1.3. I be - lieve the chil - dren are our fu - ture;
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro;

mp

A6 A7 D D+

teach them well and let them lead the way.
peo - ple need some-one to look up to.

Show them all the beau - ty they pos-sess in -
I nev - er found an - y - one who ful-filled my



side.
needs.

Give them a
A lone - ly sense
place

of pride,
to be,

to make it
and so I

1.3.



eas - i - er;

let the chil-dren's laugh - ter

re - mind us how we used to

1st time: D.S. §

2nd time: To Next Strain



learned to de - pend

on

be.
me. } I de-cid-ed long - a-go

nev-er to walk in an - y-one's shad-ow.



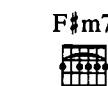
If I fail, — if I suc - ceed, — at least I lived as I be-lieve. No mat - ter what they take from me, they

Chorus:



can't take a-way my dig - ni - ty.

Be - cause the great - est



love of all__

is hap - pen - ing to me.

I found the



great - est

love of all__ in-side

of me.

The great - est

love__ of all



is eas - y to a - chieve.

Learn - ing __ to

D.S. §

F#m7

Bm7

Em7

G/A

1.

D

love your - self,____ it is the great - est love of all.

dim.

2.

E7

C#m7

F#m7

Bm7

E7

all. And if by chance that spe - cial place that you've been dream - ing

dim.

mf

C#m7

F#m7

Bm7

E7

C#m7

F#m7

of

leads you to a lone - ly place,

Bm7

D/E

D(9)

A/C

Bm7

find your strength in

love.

rit. e dim.

SAVING ALL MY LOVE FOR YOU

Words by GERRY GOFFIN
Music by MICHAEL MASSER

Slowly



Musical score for the first section of the song. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The time signature is 12/8. The dynamic is marked 'mf'. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords.



A few sto - len mo - ments is all that we share.
not ver - y eas - y liv - ing all a - lone. My



You've got your fam - ly and a they need you there. Though I
friends try and tell me find a man of my own. But

F#m7

B/F#

F#m7

B/F#

try each time I re - sist, be - ing last break on your list, 'Cause but I'd
 try, I just break and cry.

A

F#m7

G#m7

C#7

no rath - oth - er man's gon - na do, so I'm
 oth - er be home feel - in blue,

Dmaj7

C#m7

Bm7

D/E

Amaj7

F#m7

Bm9

D/E

sav - ing all my love for you.

It's

1.

The musical score consists of three staves. The top staff is for the voice, featuring lyrics and chords (F#m7, B/F#, F#m7, B/F#) above the notes. The middle staff is for the guitar, showing chord diagrams (A, F#m7, G#m7, C#7) and strumming patterns. The bottom staff is for the bass, providing harmonic support. The vocal part includes a melodic line with various note values and rests. The guitar part features rhythmic patterns corresponding to the chords. The bass part provides a steady harmonic foundation.

2.

The sheet music consists of four systems of musical notation. The first system starts with a treble clef, a key signature of two sharps, and a common time signature. It includes a guitar chord diagram for A major (2) at the top left. The lyrics are: "You used to tell me we'd run away toget-er;". Chords shown are G#m7, C#7, and F#m9. The second system continues with a treble clef, two sharps, and common time. It includes a guitar chord diagram for Bm7 at the top left. The lyrics are: "love gives you the right to be free." Chords shown are E7, Amaj7, Eb7sus, and Ab7. The third system starts with a treble clef, two sharps, and common time. It includes a guitar chord diagram for Dbmaj7 at the top left. The lyrics are: "You said: 'Be pa-tient, just wait a lit-tle long-er,' but that's just an old fan-ta-sy." Chords shown are F#m7, B7, and Bm7/E. The fourth system starts with a treble clef, two sharps, and common time. It includes a guitar chord diagram for Amaj7 at the top left. The lyrics are: "I've got to get ready, just a few min-utes more. Gon-na get that old feel-ing when you". Chords shown are F#m7, Bm9, D/E, and Amaj7.



walk through that door. "Cause to - night is the night for feel - ing all right. We'll be



mak - ing love the whole night through, so I'm sav - ing all my love, yes I'm

f



sav - ing all my love,

yes I'm sav - ing all my love for

you.



No oth - er wom-an is gon - na love you more. 'Cause to -

mf

f

F#m7 B/F# F#m7 B/F#

night is the night that I'm feel - ing all right. We'll be

ff

A F#m7 G#m7 C#7

mak - ing love the whole night through; so I'm

Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7

sav - ing all my love, yes I'm sav - ing all my lov - ing, yes I'm

Repeat ad lib. and fade

Dmaj7 C#m7 Bm7 D/E Amaj7 F#m7 Bm9 D/E

sav - ing all my love for you. For

mf

ALL AT ONCE

Music by MICHAEL MASSER
Words by JEFFREY OSBORNE and
MICHAEL MASSER

Slow and expressively ♩ = 66



Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. Chords shown above the staves are B♭, F/A, G(9), G/B, Cm, F, and F/B♭. Dynamics include *mp* and *(with pedal)*. The bass part features sustained notes with grace notes.



Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. Chords shown above the staves are Dm7, G♭ m7, E♭(9), and F11. Dynamics include *mf* and a measure number 3. The bass part features sustained notes with grace notes.



Sheet music for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. Chords shown above the staves are B♭, E♭/B♭, B♭, and F/A. The lyrics "1. All at once" are written below the treble staff. Dynamics include *dim.* and *mp*. The bass part features sustained notes with grace notes.

20

Gm7 B♭/F E♭maj7 F/E♭

fi - n'ly took a mo - ment and I'm re - al - iz - ing that -

Dm7 Gm7 Cm7 E♭/F F7

you're not com - ing back. And it fi - n'ly hit me all at once.

B♭ E♭/B♭ B♭ F/A

All at once - I

Gm B♭/F E♭ F/E♭

start - ed count - ing tear - drops and at least a mil - lion fell. My



eyes be - gan to swell, and all my dreams were shat - tered all at once.

Bridge:



Ev - er since I met you, you're the

mf



on - ly love I've known, and I can't for - get you, though I must



face it all a - lone.

All at once

cresc.

3

3

22 Chorus:








I'm drift - ing on a lone - ly sea, wish - ing you'd come back -






to me. And that's all that mat - ters now. All at once -








I'm drift - ing on a lone - ly sea, hold - ing on to mem -





o - ries. And it hurts me more than you know so much more -

1.

G \flat (9)/A \flat 

than it shows_ all at once.

C m7

E \flat (9)/F

F 7



D.S. %

2.3.

G \flat (9)/A \flat *Repeat ad lib. and fade*

2. All at once_ than it shows_ All at once_

dim.

Verse 2:

All at once

I looked around and found
 That you were with another love,
 In someone else's arms,
 And all my dreams were shattered
 All at once.

All at once

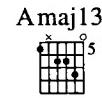
The smile that used to greet me
 Brightens someone else's day.
 She took your smile away,
 And left me with just mem'ries
 All at once.

(To Bridge:)

IF YOU SAY MY EYES ARE BEAUTIFUL

Words and Music by
ELLIOT WILLENSKY

Slowly and expressively $\text{J} = 63$



A musical score for a voice and piano. The vocal line starts with a single note followed by a sixteenth-note pattern. The piano accompaniment consists of eighth-note chords. The key signature is A major (three sharps). The vocal part ends with a melodic line.



1. If you say won - my eyes are I'm



beau - ti - ful,
smil - ing,

it's be - cause
it's be - cause

they're look - ing
I'm hap - py at you, you,

And if
and the

F#m7



B9sus



B



Emaj9



you could on - ly see your - self _____ you'd feel _____ the same way through and
 warm sen - sa - tions touch my heart _____ and fill me

D/E



E



A



B/A



C#m7



B/C#



C#m

too.
through.

You could say that I am a dream - er who's and
 I could hold you close for - ev - er and

mp

D#m7(b5)



G#7sus



C#m7



A



B



had nev - a dream never let come true.

a dream never let come true.

If you say If you say

my eyes are my eyes are

G#m7



C#m11



F#m7



B7sus



B7

1.
E(9)

G#m7



beau - ti - ful,
 beau - ti - ful,

it's be - cause it's be - cause

they're look - ing at you.
 I just love you

p mp

Bridge:



2. If you so. Oh. Now my heart is an

p

mf



o - pen door.

Won't you come

in -



side for more?

You give love to



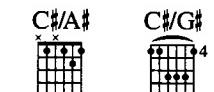
sweet - ly now.

Take my love, take me com -

3

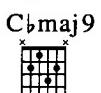
3

*cue size notes indicate vocal harmony



plete - ly now.

Oh. 3. If you say my eyes are



beau - ti - ful,

it's be - cause they're look-ing at you.

And my



eyes are just

the win - dows

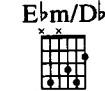
for my feel - ings

to come through..

mf



And by far you are more beau - ti - ful than an - y -



thing I ev - er knew. If you say my eyes are

cresc. poco a poco



beau - ti - ful, if you say my eyes are beau - ti - ful, if you

3

say my eyes, my eyes are beau - ti - ful, it's be -

3



cause, (It's be - cause,) they're look - ing at you.

mf rall.

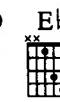
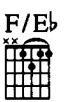
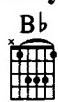
mp

p

DIDN'T WE ALMOST HAVE IT ALL

Words and Music by
MICHAEL MASSER and
WILL JENNINGS

Slowly $\text{J} = 60$



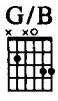
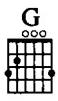
(with pedal)

Verse:



1. Re-mem-ber when we held on me in the
2. The way you used to touch me felt so

mp



rain,
fine;

the nights we al - most lost it;
we kept our hearts to - geth - er;

once down a -
the



gain
line,
a we can take the night
a mo - ment in the soul in - to last
to for -



mor - row
ev - er,

liv - ing on
com - fort and
feel - ings.
keep us.

mf

Chorus:



Touch-ing you, I feel it all a - gain.
Help me bring the feel - ing back a - gain. }

Did-n't we al - most have it



all,

when love was all we had worth giv - ing?

G D/C C Bm7 Em7

The ride with you was worth the fall, my friend;

Am7 Dsus G Eb/F F

lov - ing you makes life worth liv - ing.

88 Chorus:

Bb F/Eb Eb Dm7 Gm7

1.2.4. Did - n't we al - most have it all,
3. Did - n't we al - most have it all,

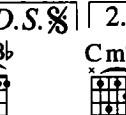
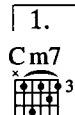
Cm7 Eb/F Bb Eb/Bb F/Bb

the nights we held on till the morn - ing?
when love was all we had worth giv - ing?



To Coda ♪

You know you'll never love that way fall,
The ride with you was worth the a - gain;
fall, my friend;



did-n't we al - most have it all?

Did-n't we al - most have it

dim.

3.

D.S.S. §§ al Coda

Bridge:



lov - ing you makes life worth liv-ing.

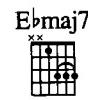
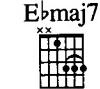
all? Did-n't we have the best of



times,

when love was young and new?

Could - n't we reach in - side and



find the world of me and you? We'll nev - er lose it a - gain, — 'cause



D.S.S. %%

once you know what love is, you nev - er let it end.

Coda



did-n't we al - most have it all?



Did-n't we al - most have it all?

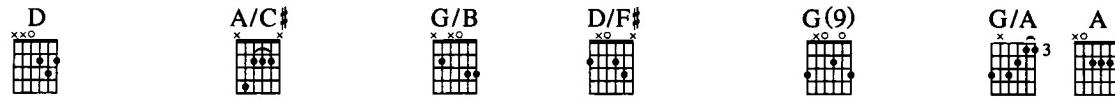
molto rit. & dim.

8va *p*

WHERE DO BROKEN HEARTS GO

Words and Music by
FRANK WILDHORN and
CHUCK JACKSON

Slowly ♩ = 63



Verse:



know round it's been some time, but there's some - thing on my mind. You see, I
e - nough to know that dreams don't turn to gold, and that there



have is - n't been the same since that cold No - vem - ber day. We
no eas - y way; no, you just can't run a - way. And what we

D

Bm7

said we need - ed space, but all we found was an emp-ty place. And the
had was so much more than we ev - er had be - fore. And no

Em7 G/A A

on - ly things I learned is that I need you des - p'rate - ly. So
mat - ter now I try, you're al - ways on my mind.

F#m7 Bm7 Em9 G6/A

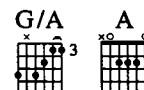
here I am, and can you please tell me: oh

Chorus:

D A/C# G/B D/A

Where do bro - ken hearts go; can they find their way home

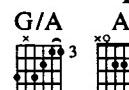
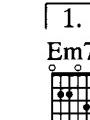
mf



back to the o - pen arms of a love that's wait - ing there? _____ And

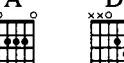
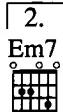


if some - bod - y loves you, won't they al - ways____ love____ you?



D.C.

I look in your eyes,____ and I know that you____ still care____ for



know that you____ still care____

for me._____

And

Bridge:



now that I _____ am here with you, _____ I'll _____ nev-er let you go. _____ I

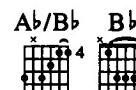
mf



look in - to____ your____ eyes,____ and now____ I know,____ now I know.



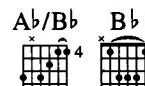
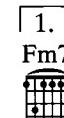
Where do bro - ken hearts go; can they find their____ way____ home



back to the o - pen arms of a love that's wait - ing there? _____ And

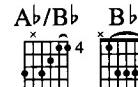


if some - bod - y loves you, won't they al - ways love you?



I look in your eyes, and I know that you still care.

2.



know that you still care for me, for me;



you still care for me.

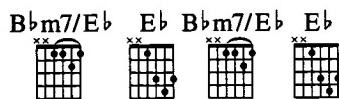
ALL THE MAN THAT I NEED

Words by DEAN PITCHFORD
Music by MICHAEL GORE

Slowly



Verse:



1. I used to cry my-self to sleep at night,—
2. And in the morn-ing when I kiss his eyes,—
3. *Instrumental* but he



that was all takes me down,—

be - fore he rocks he slow.—

I thought love had to hurt to And in the eve-ning when the

Fm

E♭

To Coda **E♭/D♭**

D♭

turn out right.— But now he's here,— it's not the same,— it's
moon is high,— he holds me close— and won't let go.— He

C7sus

C

B♭/C

C

N.C.

Chorus:

Fm

not the same.— won't let go.— { He fills me up. He gives me

B♭/F

B♭m7/E♭

A♭

E♭/G

— love, more love— than I've ev - er seen.— He's all I've got.

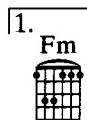
Fm

B♭/F

B♭m7/E♭

E♭7

— He's all I've got in this world,— but he's all the man— that I

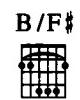
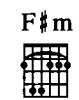
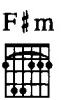
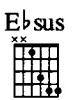


D.S. al Coda

need.

need.

Coda



He fills me

up.

He gives me

love,



more

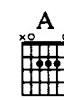
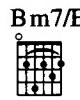
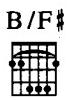
love

than I've ev - er seen.

He's all I've got.

He's all I've

Repeat ad lib. and fade



got in this world,

but he's

all

the man

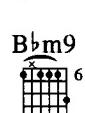
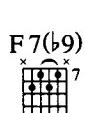
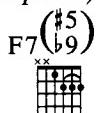
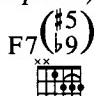
that I need.

He fills me

RUN TO YOU

Words and Music by
JUD FRIEDMAN and ALLAN RICH

Moderately slow, tenderly



Ooh,

rit.

a tempo



1. I know
day,—

that each
when you look at me
day I play the role
there's of

rit.



so much
some - one

that you just don't see.
al - ways in con - trol.

But
But at

A♭(9)/E♭ 5 B♭(9)/D

if night you would on - ly take the time, I There's

I come home and turn the key.

B♭m 7(♭5)/F♭ E♭7sus C7/E

know no in my heart you'd find, oh, oh.

in bod - y there, no one cares for me,

cresc.

Fm B♭m 7(♭5)/F♭

a girl who's scared some - times, who is - n't al - ways strong.

What's the sense of try - ing hard to find your dreams? With -

mf

A♭(9)/E♭ 5 B♭m7/E♭ E♭

Can't you see the hurt in me? I feel so all a - lone. I wan-na

out some-one to share it with, tell me, what does it all mean? I wan-na

rall. e cresc.



run to you,

hoo hoo.

I wan-na run to you,

hoo,

f a tempo

hoo.

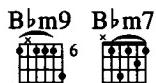
Won't you hold me in your arms and



keep me safe from harm?

I wan-na run to you,

hoo,

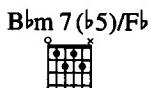
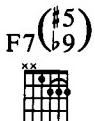


hoo.

But if I come

to you,

hoo,

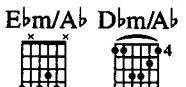
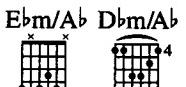


hoo, tell me, will you stay, or will you run a -

poco rit. e dim.

mp a tempo

1.



2.



way?

2. Each way,

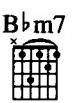
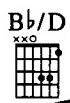
cresc.

B♭m 7 (b5)/F♭



run a - way?

mf



No,

I need you here,

I need you here to



wipe a - way my tears,____ to kiss a - way my fears,____ if you



on - ly knew how much I wan - na

poco rit. e cresc.



run to you.

Now I wan - na

f a tempo



run_____ to you,

ooh_____

Oh, won't you

I WILL ALWAYS LOVE YOU

Words and Music by
DOLLY PARTON

Freely

N.C.

Verse 1:

1. If I should stay, I would

The music consists of three staves of musical notation in common time (indicated by a '4'). The key signature has two sharps. The first staff starts with a piano dynamic 'p'. The lyrics 'If I should stay, I would' are written below the notes. The second staff continues the melody. The third staff concludes the verse with a measure ending in '3'.

on ly be in your way. So I'll go, but I

know I'll think of you ev'-ry step of the way. And

The music continues with three staves of musical notation. The lyrics 'on ly be in your way. So I'll go, but I' are followed by 'know I'll think of you ev'-ry step of the way. And'. The notation includes various note values and rests.

Tempo ♩ = 60

Chorus:

A F♯m Dmaj7 E A F♯m

I will always love you.

The music features a vocal line with a guitar accompaniment. Above the vocal line, six guitar chords are shown: A, F♯m, Dmaj7, E, A, and F♯m. The lyrics 'I will always love you.' are written below the notes.

mp

(with pedal)

Dmaj7 E A(9)

I will always love you.

The music continues with a dynamic 'mp' and a note '(with pedal)'. It shows a vocal line with a guitar accompaniment. Above the vocal line, three guitar chords are shown: Dmaj7, E, and A(9). The lyrics 'I will always love you.' are written below the notes.

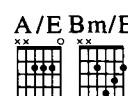
I will always love you.

The music shows a vocal line with a guitar accompaniment. The lyrics 'I will always love you.' are written below the notes.

cresc.

mf

The music shows a vocal line with a guitar accompaniment. The lyrics 'I will always love you.' are written below the notes. The dynamic 'cresc.' is indicated before the final measure, and 'mf' is indicated at the end.



You,

my darling, you.

Hmm.

2. Bit - ter -

3.

Verses 2, 3, & 4:



sweet

mem - o - ries

that is all

I'm tak - ing with

3. Instrumental solo

4. See additional lyrics

mf



me.

So, good - bye.

Please,

don't cry.

We both

To Coda ♪*To Next Strain**D.S. ♫ al Coda*

know

I'm not what you,

you

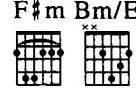
need.

And I

...end solo)

4. I

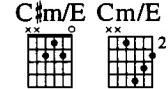
Chorus:



will al - ways love you. I

f

D.S. §



2

will al - ways love you.

Coda

N.C.



love.

And

I

molto rit.

ff

a tempo

(Drums) >

Emaj7

F#

B

G#m

C#m7

F#

will_ al - ways_ love_ you. I will al - ways_ love_

B

G#m

Emaj7

F#

B

G#m

you. I will al - ways_ love_ you. I will al -

C#m7

F#

B

G#m

Emaj7

F#

ways_ love_ you. I will_ al - ways_ love

Sheet music for 'I Will Always Love You' featuring vocal and piano parts. The music is in G major, with key changes indicated by chord boxes above the staff.

Chords:

- B (Guitar Chord Box)
- G#m (Guitar Chord Box)
- E maj 7 (Guitar Chord Box)
- F# (Guitar Chord Box)
- II (Guitar Chord Box)
- rit. e dim. (Guitar Chord Box)
- ad lib. (Guitar Chord Box)
- N.C. (Guitar Chord Box)
- E maj 7 (Guitar Chord Box)
- a tempo (Guitar Chord Box)
- You, _____ dar-ling, I (Guitar Chord Box)
- a tempo (Guitar Chord Box)
- mf (Guitar Chord Box)
- B(9)/D# (Guitar Chord Box)
- E/F# (Guitar Chord Box)
- F# (Guitar Chord Box)
- B(9) (Guitar Chord Box)

Lyrics:

you. I, I will al - ways love _____
rit. e dim. ad lib.
N.C. you. You, _____ dar-ling, I
a tempo
mf
love_ you. Ooh, I'll_ al - ways, I'll_ al - ways_____
rit. e dim. love_ you.
mp

Verse 3: Instrumental solo

Verse 4:

I hope life treats you kind
And I hope you have all you've dreamed of
And I wish to you, joy and happiness.
But above all this, I wish you love.
(To Chorus:)

EXHALE

(Shoop Shoop)

Words and Music by
BABYFACE

Very slowly $\text{J} = 69$

Verses 1 & 2:



1. Ev - 'ry - one falls in love some - time.
 laugh, some - times you'll cry.

Some - times it's
Life nev - er

mp



wrong, some - times it's right.
tells the when's or why's.

For ev - 'ry
But when you've got



win, friends

some - one must fail.
to wish you well,

But there comes a
you'll find your



point when, when you will ex - hale, yeah, yeah. } Say,

Chorus:



shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

{ doop. All you got - ta do is shoop, say } shoo be } doop. Shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop.

2. Some - times you'll

2.

*Bridge:*

F7sus



doop.

Hearts are of - ten bro - ken



when there are words— un - spo-ken. In your soul— there's an - swers to— your



prayers. If you're search-ing for a place— you know, a fa -



mil-i-ar face, some-where to go,— you should look in-side your-self, you're half - way there...



Verse 3:



3. Some - times you'll laugh, some - times you'll



cry. Life nev - er tells us the when's or

why's. But when you've got friends to wish you

well, you'll find your point when you will ex -



Chorus:

G♭maj7



hale, yeah, yeah. Say, shoop, shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop.

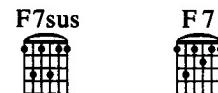
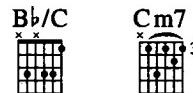


WHY DOES IT HURT SO BAD

Words and Music by
BABYFACE

Slowly ♩ = 69

Chorus:



Why does it hurt so bad?— Why do I feel so sad?—

mf

(with pedal)



Thought I was o - ver you, but I keep cry - ing when I don't



love - you.—

So, why does it hurt so bad?—

F/G Gm E♭maj9 B♭/D

I thought I had let you go, so why does it hurt me so? I

Cm7 E♭/F E♭ B♭/D

got - ta, get you out of my head. It hurts so bad.

C7 E♭/F E♭ B♭/D E♭/F

Ah, hurts so bad,_ ba - by, mmm.

Verse:

Cm7 Gm7 Cm7

1. My life's been bet - ter since the day I left you, boy.
 2. Have - n't had much dra - ma since the day that we split, boy.

I must ad - mit life's been kind
 My heart's nev - er been more at ease..



to me.

I went and did the things I
And when I think of all the said I would do, boy.
things you put me through, I leav - ing

1.



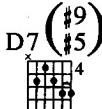
2.



found some - one who loves me

for me.

you has been the best thing for



N.C.

§ Chorus:



me.

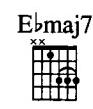
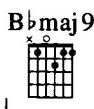
So,

why does it

hurt

so bad?

Why do I



feel so sad?

Thought I was o - ver you,

but

Gm7



Fm7



B♭7



E♭maj7



Cm7



I keep cry - ing when I don't love_ you. So, why does it

F/G



Gm



F/G



Gm



E♭maj9



hurt so bad? I thought I had let you go, so

B♭(2)/D



Cm7



E♭/F

*To Coda* ♪

why does it hurt me so? I got - ta get you out of my head. It hurts me so bad.

E♭



B♭/D



C7



E♭/F



E♭



B♭/D



Hurts so, hurts so, hurts so bad. Hurts so, hurts so bad.

Bridge:

Fm7



Oh, "Nev - er a - gain,"_ that's what I said



Fm7



- to my - self._ I nev - er wan - na feel your kind_ of pain_ a - gain,



E♭maj7



no._ Hey, just when I think_ it's o - ver, just



Am 11

D7 ($\frac{9}{15}$) N.C.

D.S. al Coda

when I think_ it's through,_ I find my - self right back in love with you. So, why does it

Coda

E♭ B♭/D C7 E♭/F

Hurts so, hurts so, hurts so bad.____

Hurts so, hurts so, hurts so bad.____ Ooh,

hurts so, hurts so, hurts so bad.____

Hurts so, hurts so, bad.____

Hurts so bad.____ It hurts so bad.____

3

E♭ B♭/D E♭/F B♭ maj 9

Hurts so, hurts so bad.____

It hurts so bad._____

3

G C F

I BELIEVE IN YOU AND ME

Words and Music by
SANDY LINZER and DAVID WOLFERT

Slowly ♩ = 69



mp

Verses 1 & 2:



1. I be-lieve in you_____ and me, I be-lieve that
2. See additional lyrics



we will be in love e - ter - nal - ly. Well, as far as I can see,

B Bmaj7 Dm7/G# G#m7 D#m7

you will al - ways be the one _____ for me. Oh, yes, you will...

C#m7 C#m7/F# B

And I be-lieve in dreams a - gain. I be-lieve that

B/A E(9)/G#

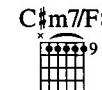
love will nev-er end. And like the riv - er finds the sea,

Em7 A9 B/F# D#m7 G#m7

I was lost, now I'm free, 'cause



1.



N.C.

I be - lieve_ in you_ and_ me.

2. I will nev - er leave

2.

B

Bridge:



me.

May - be I'm a fool_ to



feel the way_ I do.

I would play_ the_ fool for - ev - er



N.C.



just to be with you_ for-ev - er.

3. I be - lieve in

Verse 3:



mir - a - cles,

and love's_____

a mir - a - cle._____

And yes,

Fmaj9

Fm7/Bb

A♭/B♭

B♭/A♭

Fmaj7

ba - by, you're my dream

come true._____

I _____ was



lost,_____

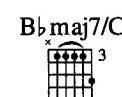
now____ I'm

free,_____

oh ba - by, 'cause



N.C.



I be - lieve, I do _____ be - lieve in you and me.

See I'm



lost, now I'm free, 'cause



N.C.



I be - lieve in you and me,

a tempo



be - lieve in you and me.

rit.

Verse 2:

I will never leave your side,
 I will never hurt your pride.
 When all the chips are down,
 I will always be around,
 Just to be right where you are, my love.
 Oh, I love you, boy.
 I will never leave you out,
 I will always let you in
 To places no one has ever been.
 Deep inside, can't you see?
 I believe in you and me.
 (To Bridge:)

HEARTBREAK HOTEL

Words and Music by
TAMARA SAVAGE, CARSTEN SCHACK
and KENNETH KARLIN

Slowly ♩ = 66



This is the Heart-break Ho - tel. — This is the Heart-break Ho - tel. — This is the



Heart-break Ho - tel. — This is the Heart-break Ho - tel. — This is the



Heart-break Ho - tel. — This is the Heart-break Ho - tel. — This is the



Heart - break Ho - tel. — This is the Heart - break Ho - tel. 1. You —

Verse:

E♭m7

A♭m7



— said — you'd — be here — by nine. In - stead — you took — your

2. See additional lyrics



time; — you did - n't think to call — me, — boy.

Here I



sit, — try - ing not — to cry, — ask - ing my - self

E♭m7

why _____ you do this to me.

A♭m7

Since you're not a-round for me to tell you, ba - by, face to face,

Fm7(♭5)

I'm

B♭7

writ-ing you this let - ter, and this is what I have to say:

C♭maj7

Chorus:

E♭m7

All I real - ly want - ed was some of your time. In - stead you



told me lies when some - one else was on your mind. What you do



— to me,

look what you did — to me.

I



thought that you were some - one who would do me right — un - til you



played with my e - mo - tions and you made me cry. What you do — to me,

can't take what you did —

1. A♭m7



— to me.

2. A♭m7



2. Now I see — to me.

E♭m7



A♭m7



Heart - break Ho - tel. This is the

Heart-break Ho - tel. This is the

E♭m7



A♭m7



Heart - break Ho - tel. This is the

Heart-break Ho - tel. This is the

E♭m7



A♭m7



Heart - break Ho - tel. This is the

Heart-break Ho - tel. This is the



Heart - break Ho - tel. This is the Heart - break Ho - tel.



All I real - ly want - ed was some of your time. In - stead you



told me lies when some - one else was on your mind. What you do



to me,

look what you did to me.

I



thought that you were some - one who would do me right un - til you



played with my e - mo - tions and you made me cry. What you do



Repeat ad lib. and fade

— to me,

can't take what you did — to me.

Verse 2:

Now I see that you've been doing wrong.
 Playing me all along, and made a fool of me, baby.
 You got it all wrong to think that I wouldn't find out
 That you were cheating on me, baby.
 How could you do it to me?
 Since you're not around for me to tell you, baby, face to face,
 I'm writing you this letter, and this is what I have to say:
(To Chorus:)

MY LOVE IS YOUR LOVE

Words and Music by
WYCLEF JEAN and JERRY DUPLESSIS

Moderately ♩ = 84



(Clap your hands, y'all, it's al - right.)

§ Verse:



1. If to - mor - row is Judg - ment
2. If I wake up in World War
3. If I lose my fame and us
4. As the years, they pass

Day,
Three,
for - tune,
by,



 and the Lord. asks me what I did with my life, I'll
 and I feel like I want to go home, it's
 and I'm sleep - ing in Grand Cen - tral Sta - tion, it's
 And no mat ter how old we get, it's

 C  G  C  Gm7
 
 will say, _____ "I spent it with you." (Clap your hands, y'all, it's al - right...)
 o - kay _____ if you're com - ing with me.
 o - kay _____ if you're sleep - ing with me.
 o - kay _____ as long as I got you, ba - by.

1.3.



Gm7



2.4.



Gm7



(Clap your hands, y'all, it's al - right.) (Clap your hands, y'all, it's al - right.)

Chorus:

C



Gm7



C



G



(Clap your hands, y'all, it's al - right.) Your love is my love and

Am



F



C



G



my love is your love. It would take an e - ter - ni - ty to break us,

Am



F



C



G



and a chain of all the stars could-n't hold us. Your love is my love and

Am F C G

my love is your love. It would take an e - ter - ni - ty to break us,

1.

Am F C Gm7

and a chain of all the stars could-n't hold us. (Clap your hands, y'all, it's al - right...)

C Gm7 C Gm7 D.S. §

(Clap your hands, y'all, it's al - right...) (Clap your hands, y'all, it's al - right...)

2.

Bridge:

Am F Ab Bb

and a chain of all the stars could-n't hold us. If I should die this ver - y

 3  4 

 day, don't cry, _____ 'cause on earth we was-n't meant to stay.

 And no mat - ter _____ what the peo -

 3  

 ple say, _____ I'll be wait-ing for you at the, the Judg - ment Day.

Chorus:



 Your love is my love and



my love is your love. It would take an e - ter - ni - ty to break us,

1.2.



3.



and a chain of all the stars could-n't hold us.

and a chain of all the stars could-n't hold us.

Repeat ad lib. and fade

(Clap your hands, y'all, it's al - right.)

(Clap your hands, y'all, it's al - right.)

COULD I HAVE THIS KISS FOREVER

Moderately slow $\text{J} = 82$

Words and Music by
DIANE WARREN




Verse:



1. O - ver____ and o - ver,____ I've look in____ your eyes. You are
2. O - ver____ and o - ver,____ I've dreamed of____ this night. Now you're

G

Fmaj7

all here I de - sire. You have cap - tured me.
here by my side, you are next to me.

Am

Dm

I want to hold you, I want to be close to you, and
I want to hold you, and touch you, and taste you, and

G

Fmaj7

Dm

I nev - er want to let go.
make you want no one but me.

I wish that this
I wish that this

C/E

Dm

Fsus

night would nev - er end.
kiss could nev - er end.

I need to know... }
Oh, ba - by, please... }

Could I

This musical score consists of three staves of music. The top staff uses a treble clef and includes lyrics for the first section. It features a G chord at the beginning, followed by a Fmaj7 chord. The middle staff uses a treble clef and continues the lyrics for the second section, ending with a Dm chord. The bottom staff uses a bass clef and continues the lyrics for the third section, ending with a Fsus chord. Each staff has a corresponding guitar chord diagram above it. The lyrics are written in a conversational style, expressing desire and longing.

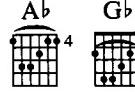
Chorus:



hold you for a life - time? Could I look in - to your eyes? Could I

have this night to share this night to - geth - er? Could I

hold you close be - side me? Could I hold you for all time? Could I,



— could I have this kiss for - ev - er? Could I,



To Coda ♫

could I have this kiss for - ev - er,

for - ev -

1.

2.

er? _____

er? _____

Bridge:



I don't want an - y night to go by with -



out you by my side. _____

I just



want all my days spent be - ing next to you, lived for just lov - ing you.

Dm

Fsus

D.S. % al Co

And, ba - by, oh by the way...

Could I

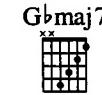
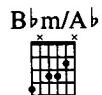
Coda

N.C.

B♭m

er?

Could I have this kiss for - ev - er?



Could I have this kiss for - ev - er?

B♭m/F F B♭m

Could I have this kiss for - ev - er?

B♭m/A♭ G♭maj7

Could I have this kiss for - ev - er?

B♭m/F F B♭m

Could I have this kiss for - ev - er?

F7sus B♭m

Could I have this kiss for - ev - er?

rit.

SAME SCRIPT, DIFFERENT CAST

Words and Music by
SHEP CRAWFORD, SHAE JONES,
STACEY "DOVE" DANIELS and MONTELL JORDAN

Slowly $\text{J} = 60$



(Spoken:) Hey, Deb, thank you for being woman enough to come.

mf

Verse:



Whitney:



Whitney, what's this about?

1. I know he's leav - ing me for
2. See additional lyrics



Deborah:

Whitney:

you. Who said that? Who told you that is true? What is he tell-ing you? Could it be the same things that he told

C#m  Deborah: G#m7 
 Whitney: C#m  Deborah: G#m7 
 Both:
 me? He told me that he loved me. I've heard that. He told me I was beau - ti -
 ful. How did you know? How did you know? 'Cause I played that scene be -

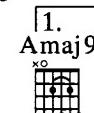
F#m9  Deborah: C#m/G#  Whitney: G#7 
 ful. How did you know? How did you know? 'Cause I played that scene be -

Chorus:
 C#m  F#m7  B  A/E  E 
 fore. This is a re - take of my life. I was his star for man - y nights.

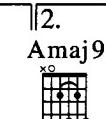
F#m7  E/G#  A maj9  C#m/G#  G#7 
 Now the roles have changed and you're the lead - ing la - dy in his life..



Lights, cam - 'ra, now_ you're on. Just re - mem - ber, you've been_ warned..



En - joy it now, 'cause it won't last. Same script, dif'frent



cast.

Same script, dif-fer-ent

Bridge:



Deborah:

Whitney:

cast. It's your fault, you did - n't love him e-nough.

That's the prob-le-m, I loved him too much. And when you

F#m7 G#7(15) Cmaj7 Deborah.
 love_ him, he be-comes un - at-tract-ed to you. He's

F#m7 G#m7 F#m7 G#m7 C#m7
 changed and I will prove_ you wrong.. So, go a - way, leave us the hell a - lone,_ 'cause he

F#m7 F#m7/B Gm7/C
 loves me. He'll stay_ with me, for sure, for sure. Whitney: He'll hurt you. He'll leave you, for sure, for sure.

Chorus:

Dm Gm7 C Bb m/F F

Whitney: This is a re - take of my life. I was his star for man - y nights.



Now the roles have changed and you're the lead - ing la - dy in his life..



Lights, cam - 'ra, now you're on. Just re - mem - ber, you've been warned..



N.C.

En - joy it now,

'cause it won't last.

Same script,

dif - f'rent



Deborah:



cast. This is a re - take of your life. You were his star for man - y nights..



Now the roles have changed and I'm the lead - ing la - dy in his life..



Background:

Lights, cam - 'ra, now you're on.

Just re - mem - ber, you've been warned..



N.C.

Deborah:

— En - joy it now, 'cause this will last.

I'm the fu - ture. You're his



Whitney:

past. This is a re - take of my life..

I was his star for man - y nights..



— Now the roles have changed and you're the lead - ing la - dy in his life. — Lights, cam'ra, now you're on...



— Just re - mem - ber, you've been warned... En - joy it now, 'cause it won't last.



N.C.

*Both:*

Same script, dif-frent cast.

*rit.***Verse 2:**

Deborah: What you're saying could be true,
But how can I take advise from you?

Whitney: I'm not hating, but I wish the one before me
Would have warned me too.

Deborah: Don't say no more, la, la, la, la, la...

Whitney: Uncover your ears, girl.

Deborah: I'm not listening, la, la, la, la, la...

Whitney: But I know you hear me.

Maybe my reasons are wrong,
But I know that you believe me.

(To Chorus:)

IT'S NOT RIGHT BUT IT'S OKAY

(Thunderpuss Mix)

Words and Music by
 RODNEY JERKINS, FRED JERKINS III,
 LaSHAWN DANIELS, ISAAC PHILLIPS and TYE-V TURMAN

Dance beat $J = 132$

N.C.

mf

simile

[1.]

[2.]

1. Fri-day

Verse:



night bags you and your boys went out to eat,
so you can leave town for a week,

yes,

I



oh.

am.

Then
The

they phone

hung out, rings

but and you then came home look a - round
you at me.

three,

yes, you did.

If six
You said



— of y'all went out, _____
it was one of your friends _____ then

Gm7



Ab



four of you were real - ly cheap,
down on Fif - ty-Fourth Street,

yeah.
boy.

'Cause on - ly
So why do

Cm



Bb



two of you had din - ner.
2 1 3 I found your cred - it card____ re - ceipt..
show up on your call - er I. D.?

Gm7



Ab



It's not

 Chorus:

right, but it's o - - - - - kay. I'm gon - na



make it an - y - - way. Pack your



bags, up and leave. Don't you



think of run - ning back to me. It's not



right,

but it's o - -

kay. I'm gon - na



make

it

an - y -

way.

Close the door be -

*To Coda ♪*

hind

you,

leave

your

key.

I'd rath - er be a -



1.

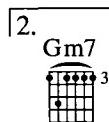
lone than un - hap -

py,

yeah.

N.C.

2. I'll pack your



py, _____ yeah. I have been _____ through _____ all of this be - fore,



no mat - ter what you think. _____

Fm7



I won't stand a - round and take some more,

Cm7



things are gon - na change.

Fm7



'Cause I won't be a fool an - y - more,

Cm7



'cause now you ought to leave.



So don't turn a - round to see my face.



There's no more tears left



here for you to see. Was it



real - ly worth you go - in' out like that? Tell me,

N.C.

boy.
Was it

v v v v v v v v

real - ly worth you go - in' out like that?

v v v v v v v v
simile

See, I'm mov - in' on

and I re - fuse to turn back,
yeah.

See, all of this time,

I thought I had some-bod-y down for a man.

It turns out,

you were mak-ing a fool of me, yeah,

Fm7 A♭5 G5

C5 A♭5 G5

N.C. D.S. % al Coda

It's not

Φ Coda

A♭5 G5 C5

lone than un - hap - py.

It's Not Right but It's Okay - 11 - 11

FINE

Words and Music by
R. SAADIQ and K. FAREED

Moderately ♩ = 96




Verse:





turn - ing,
knew it. but I your just mad could - ness, it kept
on.
games.



Guess I wasn - n't too bright,
I got re - spect for you,
and I real - ly was - n't
and your put - in' me



learn - ing. Should have seen it all a long
through it. Why would you bring me so much
pain?



All those sweet, sweet kiss - es and those I
I would steal love for you 'cause I



Bm7



sweet did red a - ros - es, they con - vinced dolls me would it chew was you
dore you, but my you out.



Bm7

I Tried made to you be ex - clu - sive, now on it's those



Bm7

so lone - con ly - clu - sive nights, - that but you was should - n't have do fig - in' it you too.
out.

Chorus:

If you told me from the start that you played a - round, it would have been



fine, then I would have been, too, and I guess__ I would have had a good

8



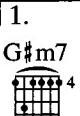
time. If you told me from the start that you played__ a-round, it would have been

8



fine, then I would have been, too, and I guess__ I would have had a good

8



time. 2. Some-thing did - n't feel time. Ba - by, you're so

8





fine. You are the one__ that I love.

You're not the saint__ from a - bove, you're



fine, fine, fine,

fine,

fine,

fine.



You are the one__ that I love.

You're not the saint__ from a - bove, you're



fine, fine, fine,

fine,

fine,

fine.

If you

Bm7



G#m7



told me from the start that you played a-round, it would have been fine,

then I

Bm7



G#m7



would have been, too, and I guess I would have had a good time.

If you

Bm7



G#m7



told me from the start that you played a-round, it would have been fine,

then I

Bm7



G#m7

*Repeat ad lib. and fade*

would have been, too, and I guess I would have had a good time.

If you

IF I TOLD YOU THAT

Moderate dance beat $\text{♩} = 100$

S Chorus:

Words and Music by
LaSHAWN DANIELS, RODNEY JERKINS,
FRED JERKINS and TONI ESTES



(If I told you that I want-ed to see you and)



if I told you that I'd beg to please you, if I told you that



To Coda ♪

I'd al-ways keep you, what would you say, if I told you that?)

1. Now,
2. I

Verse:

Fm7



tell me how you'd feel if I _____ told you _____ that I _____ have feel - ings for you,
 know that we're just friends, but what _____ if I _____ de - cide _____ to bring some-thing in,

Cm7



3

ba - by. And would it be so wrong to say what's on my mind?
 oh yeah. I hope it won't of - fend the trust we've had, 'cause I

Fm7



I'm sor - ry, I have to, ba - by, ba - by.
 don't want this to end, no. (I'm a - fraid o - ver time what I feel
 (Do you think we will lose what we have,

Fm7



deep in - side for you has changed.) (But I'd give
 than I'd just rath - er stay the same.) ('Cause I don't

Cm7



3



up the love if I thought that it was un - true _____ for you.
want to choose be - tween two of the most pre - cious things to me.

1.

2.

*D.S. § al Coda**Bridge:*

Coda



If we _____ take this chance _____



and ex - tend _____ to each oth - er ro - mance,



and I hope it would be the right

Chorus:



thing for you and me, oh yeah. (If I told you that I



want-ed to see you and if I told you that I'd beg to please you,



if I told you that I'd al-ways keep you, what would you say, if I told you that?)



1.2.

3.

Fm7



(Would you_

Sheet music for vocal and piano/guitar. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by a 'C'). Measure 1.2 (left hand) shows a B-flat major chord. Measure 3 (right hand) shows an F major 7 chord. The bass staff shows eighth-note patterns.

Cm7



be there,_ ba - by?__ Could you__ dare to__ hold me?__)

Fm7

(Will my feel - ings leave me__

Cm7



lonely__ if I told you?__)

Chorus:

Fm7



(If I told you that I want - ed to see you and

Cm7



if I told you that I'd beg to please you,

Fm7



if I told you that I'd al - ways keep you, what

Cm7

*Repeat ad lib. and fade*

would you say, if I told you that?)

MY LOVE IS YOUR LOVE

(Jonathan Peters Mix)

Dance beat $\text{♩} = 138$

Words and Music by
WYCLEF JEAN and
JERRY DUPLESSIS

The musical score consists of three staves. The top staff is for the lead vocal, the middle staff is for the bass, and the bottom staff is for the guitar. Chords indicated above the staves are C, G, and Am. The vocal part includes lyrics "Ooh," and "ooh." The bass part provides harmonic support with sustained notes and eighth-note patterns. The guitar part features strumming patterns corresponding to the chords.

Verse:

1. If to - mor - row is _____
 2. If I wake up in _____
 3. If I lose my fame _____
 4. As the years, they pass _____
 Judg World _____
 and us _____

mp-mf



ment Day,
War Three,
for - tune,
by,

I and I'm
see de and
we stay

8



stand - ing on_____ the front line.
struc - tion and_____ pov - er - ty.
I'm home - less on the street,
young for each oth - er's eyes.



And the Lord asks me what I did with my life,
And I feel like I want to go home,
and I'm sleep ing in Grand Central Sta - tion,
And no mat ter how old we get,





I will say,
it's o - kay
it's o - kay
it's o - kay

"I spent it with
if you're com - ing with
if you're sleep - ing with
as I got you, ba -

3

3

1.3.



you." }
me.

It's al - right.

2.4.



me. }
by.

It's al - right..

Can't hold us.

> > > > >

%% Chorus:

C G Am
 Your love is my love and my love is
 your love. It would take an e - ter - ni - ty to break us,
 and a chain of all the stars could n't hold us. Your love is
 my love and my love is your love.



To Coda ♪

It would take an e - ter - ni - ty to break us, and a chain of all the

1.
F N.C.

D.S. §

2.
F N.C.

Bridge:



stars could - n't hold us.

stars could - n't hold us.

If I should

mp



die this ver - y

day,

don't cry,



— don't cry, 'cause on earth we was - n't meant to stay.



And no mat - ter what the peo -

cresc.



ple say, I'll be wait-ing for you

D.S.S.%% al Coda



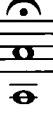
at the, the Judg - ment Day.

Coda



N.C.

stars could - n't hold us.



I LEARNED FROM THE BEST

(HQ2 Mix)

Words and Music by
DIANE WARREN

Dance beat $J = 132$



Musical score for the first section (Dance beat) showing measures 1-4. The score includes two staves: treble and bass. Chords shown are G#m, D#/G, B/F#, and C#/E#. The tempo is J = 132.



Musical score for the first section (Dance beat) showing measures 5-8. The score continues with two staves: treble and bass. Chords shown are E and D#.

Verse:



Musical score for the verse section showing measures 1-4. The score includes two staves: treble and bass. Chords shown are G#m, D#/G, and G#m/F#. The lyrics "you." and "1. Did you real - ly think that cold nights, I would real - ly tears I thought would" are written below the treble staff.



Musical score for the verse section showing measures 5-8. The score includes two staves: treble and bass. Chords shown are C#/E# and E. The lyrics "take you back, nev - er dry. let you back How you shattered my my heart world with" are written below the treble staff.

139

The sheet music consists of six staves of music. The top staff is for the voice, starting in D major (D#) and transitioning to G#m. The lyrics include "one more time?", "No, no. your good-bye.", and "Did you think I'd Would've sold my". The second staff is for the piano. The third staff is for the guitar, showing chords D#/G, G#m/F#, and C#/E#. The fourth staff continues the guitar part with E and D# chords. The fifth staff shows the vocal line continuing with "still care soul then," and "that there'd be one just to have you feel-ing there? back a-gain.". The sixth staff concludes the section with "Did you think you could Now you are the walk back last thing in on my my life? mind,". The final staff begins with a C#m7 chord and ends with "Oh. mm. So you found you missed Now you say you're sor - the love you ry and you've". The music is in common time throughout.



threw
changed a your way.

Ba - by, but you
Sor - ry, but you



found
changed it out too late,
your ways too late,

too late.
late.

N.C.

Chorus:

And so you know the way



it feels to cry, the way



that I cried when you broke my world in two.

And,

N.C.



ba - by, I've learned the way to break



a heart. I learned from the best.



I learned from you. (Ah, ba - by.) (Ah,

ba -



1.
D[#] N.C.

2.
D[#]

(Ah,
by.) ba - by._____)

I learned from

I learned from you,-



N.C.

Bridge:



oh,____ oh, oh.

So when all____



— you've got are sleep - less nights,



when those tears____ are cloud - ing up____ your eyes,



just re - mem - ber it was



you who said good - bye,



— who said good - bye.

N.C.

And so you know —



the way____ it feels____ to cry,____ the way____



that I cried when you broke my world in two.

And,

N.C.



ba - by, I've learned____ the way____ to break____



a heart.____ I learned____ from the best.

145

This musical score page contains three staves of music. The top staff features a vocal line with lyrics "I learned from you.", "I've learned the way", "to break", "a heart.", "I learned from the best.", "I learned from you.", "I learned from you.", and "from the best." above it. It includes guitar chord boxes for E, Am, and E/B. The middle staff shows a bass line and a vocal line with lyrics "I learned from you." and "I learned from the best.". It includes guitar chord boxes for C, D, and F. The bottom staff shows a bass line and a vocal line with lyrics "I learned from you." and "from the best.". It includes guitar chord boxes for E, N.C., and Am.

STEP BY STEP

(Junior Vasquez Mix)

Words and Music by
ANNIE LENNOX

Moderately fast $\text{♩} = 128$

Verse 1:



1. Well, there's a bridge and there's a riv - er.

mf



that I still must cross as I'm go - ing on my

jour - ney,



though I might be lost.

And there's a



road I have to fol - low, a place I have to go...



Well, no one told me just how to get there,...



but when I get there I'll know. 'Cause I'm tak - ing it...

Chorus:



Step by step...

Bit by bit...



Stone by stone,____ yeah.



Brick by brick,____ oh yeah. Step by step...



Day by day.

To Coda ♪



Mile by mile,____

ooh.

Verse 2:



N.C.

2. And this old road

is rough in ru -

in,

so man - y dan - gers

a - long the way...

So man - y bur - dens

might fall up - on

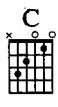
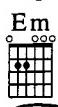
— me,

so man - y trou - bles

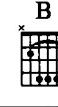
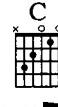
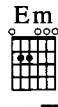
that I have to face..



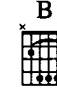
— Oh, — but I won't let — my spir-it fail — me. Mm, — I won't let —



my spir - it go — un - til I get —



— to my des - ti - na - tion.



D.S. ♩ al Coda

I'm gon - na take — it slow — be - cause I'm mak - ing it up...

Coda

Em



C



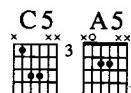
B



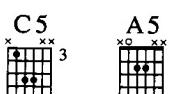
Go your own way.

Go your own way.

Em N.C.

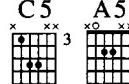
Em
N.C.

Come on, come on.



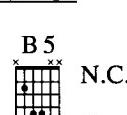
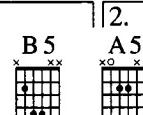
Come on, come on.

Bridge:



Don't give up.
Don't give up.

You've got to hold
on to what you've got.
You've got to keep
on mov-ing, don't



N.C.

stop.—

I know you're hurt-

ing,

and I know you're blue.

I know you're hurt-

ing,

but don't let the bad things

get to you.

I'm tak-ing it...

Chorus:



Step by step.
Step by step.
Bit by bit.
Day by day.

C B Em C B

Stone by mile by stone, mile,
yeah. yeah.

1.



Brick by brick, yeah.

2. etc.

Repeat ad lib. and fade



Go your own way.

I'M EVERY WOMAN

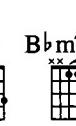
(Clivilles & Cole Mix)

Words and Music by
NICKOLAS ASHFORD and
VALERIE SIMPSON

Slowly ♩ = 60



(with pedal)



What - ev - er you want, — what - ev - er you



need,

an - y - thing you want done, ba - by,

B♭m7/E♭ E♭ B♭m7/E♭ E♭ A♭maj 9

I'll do it nat - 'ral ly. 'Cause I'm ev - 'ry

E♭/G Fm7 G7(♯5)

wom - an, it's all in me, it's all in

Dance beat ♩ = 120



me,

yeah.

I'm Every Woman - 9 - 2
PEM0028

N.C.

Fm9



Fm11



Chorus:

I'm ev - ry wom - an, it's all in me.

An - y - thing you want done, ba - by, I'll do it nat - 'ral - ly.

Sheet music for 'I'm Every Woman' featuring vocal and piano parts. The vocal part includes lyrics for the chorus and a verse. Chords indicated are Fm9, Fm11, and Fm9 again. The piano part provides harmonic support with various chords and patterns. The vocal line features melodic lines with grace notes and slurs.



I'm ev - 'ry wom-

Fm9



an, it's all in me. I

can read your thoughts right now, ev - 'ry one from A to Z.



This block contains the final section of the musical score, featuring piano accompaniment and vocal parts. It includes two measures of piano chords (Cm7 and Gm7) followed by a vocal line consisting of eighth-note patterns.



Verse:



1. I can cast a spell

2. See additional lyrics

of sec - rets you can tell,

mix a spe - cial brew,

put fire in - side of you. An - y - time you feel dan-



ger or fear,

then in - stant ly

I will ap -

Chorus:



pear, yeah. 'Cause I'm ev - 'ry wom - an, it's all in

Fm9



me. An - y - thing you want done, ba - by,



I'll do it nat - 'ral - ly.



2.

I



I'm ev - 'ry wom - an, it's all in me.

I

— can read your thoughts right now, — ev - 'ry one from A to Z. —



Bridge:



(I ain't brag - gin' —)

'cause I'm the one.

Cm  D♭  Cm 

 (You just ask me, _____) ooh, it shall be done...

D♭  Cm 

 (And don't both - er _____) to com - pare...

D♭  Cm  Gm7 

 (I've got it. _____) I've _____ got it. I've _____

Fm7  Cm7  Gm7  Fm7 

 got it, got it, got it, yeah. Ay, _____



ay, ay.

C7 Fm11

I'm ev - 'ry wom - an,

A**bm11**

I'm ev - 'ry wom - an. I'm ev - 'ry wom -

Repeat ad lib. and fade

Verse 2:

I can sense your needs like rain unto the seeds.
 I can make a rhyme of confusion in your mind.
 And when it comes down to some good old-fashioned love,
 I've got it, I've got it, I've got it, got it, baby, baby.
(To Chorus:)

QUEEN OF THE NIGHT

(CJ Mackintosh Mix)

Words and Music by
WHITNEY HOUSTON, L.A. REID,
BABYFACE and DARYL SIMMONS

Dance beat $\text{J} = 120$



I've got the stuff that you want. I've got the thing that you need. I've got

mf



more than e - nough to make you drop to your knees. 'Cause I'm the



queen of the night,

queen of the night,

oh, yeah,

oh, yeah,

oh, yeah.

1.



Oh, yeah, boy. Oh, yeah, boy.

Amaj7

Dm7

12.

— Oh, yeah, boy. — Oh, yeah, boy.

I've got the

Verse:

Amaj7

1. Don't make no dif - f'rence if I'm wrong or I'm right.
2. You got a prob - lem with the way that I am?I've got the feel - ing and I'm will - ing to - night. Well, I
They say I'm trou - ble and I don't give a damn. But when I'm



ain't bad, no - bod y's an bet - ger. I What can I
I know I'm bet - ger. I just wan - na get



say? loose Well, I'm and turn it just that way, yeah. } I've got the
loose and turn it just that way, you. } I've got the

Chorus:



stuff that you want. I've got the thing that you need. I've got



more than e - nough to make you drop to your knees. 'Cause I'm the queen of the night,



queen of the night,— oh, yeah.—

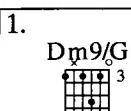
'Cause I'm the



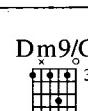
queen of the night,—

queen of the night,—

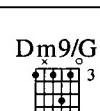
oh, yeah,— oh, yeah,— oh, yeah..



D.S. §



To Next Strain



Repeat ad lib. and fade

I've got the





Oh, yeah,

boy.

Oh, yeah,

boy.



Oh, yeah,

boy.

Oh, yeah,

boy.



(Stuff that you want.)

Oh, yeah,

boy.

(Thing that you need.)

Oh, yeah,

boy.



D.S.S. %%

(More than e - nough.)

Oh, yeah,

boy.

(Drop to your knees.)

Oh, yeah,

I've got boy. the

I WILL ALWAYS LOVE YOU

(Hex Hector Mix)

Words and Music by
DOLLY PARTON

Freely



N.C.

Verse 1:

3

1. If I should stay I would

3



on - ly be in your way. So I'll go, but I



know I'll think of you ev'-ry step of the way. And

Chorus:

I will al - ways love you,

Dance beat ♩ = 132

will al - ways love you,



you, my



dar-ling, you,

hmm.

§ Verses 2 & 3:

N.C.

F♯m

E

We both know I'm not what you, you

Dmaj7

To Coda ♫

Chorus:

E

A

need.

And I

F♯m

D

E

will al - ways love

A

F♯m

D

you.

I

will



al - ways love you.



1.

2.

D.S. % al Coda

3. I

Coda

N.C.



And

I,

*p**cresc. poco a poco*

and I, and I, and I,

I, and I, and I, and I, and I, And

f

B G♯m E

I will

8

F♯ B G♯m

al - ways_ love_ you. I will al -

This musical score page contains two staves of music. The top staff features three vocal entries, each consisting of a soprano line and a bass line. The lyrics 'and I, and I, and I,' are repeated. The bottom staff follows a similar pattern. A dynamic marking 'f' (fortissimo) is placed above the bass line in the middle section. Below the staff, six guitar chord diagrams are shown in pairs: B, G♯m, and E. The lyrics 'I will' appear under the first pair, and 'will' appears under the last pair. The score concludes with the lyrics 'al - ways_ love_ you. I will al -'. The page number 173 is located in the top right corner.

175

E

F#

B

I will always love you.

Freely

G[#]m 4

E

F# G[#]m7 F[#]/A[#]

I will always love

N.C. **Dance beat ♩ = 132**

you.

Percussion:

You,

dar-ling, I love you. Oh, I'll al - ways,

B5

I'll al - ways love you.

Verse 3:

I hope life treats you kind
 And I hope you have all you've dreamed of.
 And I wish to you joy and happiness.
 But above all this, I wish you love.
(To Chorus:)

LOVE WILL SAVE THE DAY

(Jellybean & David Morales Mix)

Words and Music by
TONI C.

Moderately ♩ = 116

N.C.



Verse:



1. Some-times life can make you cra - zy;
2. Man - y things in this world bring you down.
3. (Inst. solo ad lib...)

it can real -
It's a won -

E♭maj7



Dm7



ly put a bod - y to the test.
der you can make it through the day.

Gm7



You try so hard to make sure ev - 'ry - thing goes right,
You can't sleep, 'cause your prob - lems are too deep,
and you find
and there's al -

E♭maj7



Dm7



you've on - ly wound up with a mess.
ways some - thing get - ting in the way.

Gm7



It's a com - mon sit - u - a - tion,
And when you turn on the eve - ning news,
e - ven though
mass con - fu -

E♭maj7

Dm7



— you feel a - ban - doned and a - lone.
sion is the on - ly thing you see.

Gm7



You ain't the first to ex - per - i - ence a hurt, so don't pan -
Well, there's no ques - tion that we need a new di - rec - tion, 'cause we all -

E♭maj7

Dm7



ic when you hit the dan - ger zone.
could use some peace and har - mo - ny.

{ ...end solo)



What you need's a lit - tle change of heart. (Change of heart.)



) For - get this fear__ and___ frus - tra - - tion.____



Love will al - ways play__ the great - er part__ (Great - er part..)



) when your bat - tles wear__ you down.____



Here's my ad - vice:_____

Chorus:



When you're feel - ing down_ and out,_ and you've_ got trou - bles on



_ your mind,_ love_ will save_ the day._

When you're feel - ing full_ of doubt,_ and fear_ has got_ you in_



_ a bind,_ love_ will save_ the day._



When your world's fall - ing a - part, all you have to do is say



a prayer and love will save the day.



There's an an - swer in your heart, so let your light shine on,



1.3.



my dear, and love will save the day. Love will save the day.



To Coda ♪

Love will save the day.



Love will save the day.

|2.
Dm7

D.S. ♫ al Coda

♪ Coda



Love will save the day.

I'M YOUR BABY TONIGHT

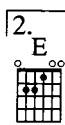
(Dronez Mix)

Words and Music by
L.A. REID and BABYFACE

Dance beat ♩ = 126

The musical score consists of three systems of music. Each system begins with a treble clef, a key signature of four sharps, and a common time signature. The first system includes a dynamic marking 'mf'.

- Guitar Chords:** G♯m, F♯, G♯m, F♯; G♯m, F♯, E, F♯, G♯m, F♯.
- Piano/Melody:** The melody is primarily composed of eighth-note chords and eighth-note patterns. The bass line provides harmonic support with sustained notes and eighth-note patterns.
- Refrain:** The third system features a prominent bass line with eighth-note patterns and a melodic line above it. A dynamic marking '1.' is present at the start of this section.
- Chords:** G♯m, F♯, G♯m, F♯, E, F♯.



What - ev - er you want from me.



I'm your ba - by to - night.



You've giv - en me ec - sta - sy.



I'm your ba - by to - night.

Verse:

N.C.

The musical score consists of four staves of music in G major (two treble clef staves and two bass clef staves) and common time. The vocal parts are in 3/4 time. The lyrics are as follows:

N.C.

1. From the mo - ment I saw you,
2. From the sec - ond you touched me,
I've been out of my mind.
I was read - y to die.

Though I nev - er be-lieved in
I've nev - er been fa - tal.
love at first sight.
You're my first time.

But you got a mag - ic, boy,
I feel like an an - gel
that I just can't ex - plain.
who just start - ed to fly. Well,

you got a, you got a way that you're mak-in' me feel I can do, I can do an - y -

thing for you, ba - by.

I'll be down for you, ba - by.
I will fly for you, ba - by.

Lay all my cards out to the night.
Hold on and enjoy the ride.

Just I'm

call on me, ba - by.
not in no hur - ry.

I'll be there in a hur - ry. It's
We can fly all night, ba - by. It's

your move, so ba - by,
your move now, ba - by.

ba - by de - cide. } What - ev - er you
Ba - by, let's fly. }

Chorus:

want from me, I'm giv - in' you ev - 'ry - thing. I'm



your ba - by to - night. You've giv - en me



ec - sta - sy.

You are my fan - ta - sy.



D.S.

I'm your ba - by to - night.

1.



To Next Strain

2. E F# 3. E F#

What - ev - er you —

4. Repeat ad lib. and fade G#m F#

What - ev - er you What - ev - er I do, boy,

G#m F# G#m F#

it's all a - bout you, ba - by. And ain't it the truth, boy. I'm

E F# G#m F#

help - less - ly in love with you. What else can I do, boy,



but be there for you, ba - by? You got a, you got a way that you're mak-in' me

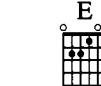


feel I can, feel I can do an - y, do an - y - thing, yeah.

(Vocal 1st time only)



1.



2.

D.S.S. %%



What - ev - er you

I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)

(Junior Vasquez Mix)

Words and Music by
GEORGE MERRILL and
SHANNON RUBICAM

Dance rock ♩ = 120

N.C.

The musical score consists of six staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the bass, indicated by a bass clef. The third staff is for the guitar, indicated by a treble clef and a bass clef. The fourth staff is for the piano. The fifth staff is for the bass. The sixth staff is for the guitar. The music is in 4/4 time and has a key signature of four flats. The tempo is dance rock at 120 BPM. The vocal part (N.C.) is indicated in the first staff. The lyrics are provided in the title. Chords are indicated above the staff for each measure. The piano part includes eighth-note patterns and sixteenth-note patterns. The bass part includes eighth-note patterns. The guitar part includes power chords and some single-note patterns. The piano part has a dynamic marking of *mp*. The bass part has a dynamic marking of *mf*. The guitar part has three different chord boxes labeled E♭m, G♭/B♭, and C♭. The piano part has two different chord boxes labeled E♭m and G♭/B♭. The bass part has one chord box labeled C♭. The guitar part has three different chord boxes labeled A♭m7, G♭/B♭, and D♭. The piano part has one chord box labeled A♭m7. The bass part has one chord box labeled D♭. The guitar part has one chord box labeled D♭.

Verses 1 & 2:



1. The clock strikes up - on the hour_ when the sun be - gins____ to fade____
 2. I've been in love and lost my sens - es, spin - ning through_ the town_



There's still e - nough time to fig - ure out____ how to
 Soon - er or lat - er, the fev - er ends____ and I



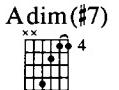
chase my blues_ a - way.
 wind up feel - ing down.

I've done al - right_ up.
 I need a man_ who'll take



till now,_ it's the light of day_ that shows_ me how.
 a chance_ on a love that burns_ hot e - nough to last.

But So



when the night falls, my lone - li - ness calls.
when the night falls, my lone - ly heart calls.

Chorus:



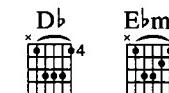
Oh, I wan - na dance with some - bod - y.



I wan - na feel the heat with some - bod - y.



Yeah, I wan - na dance with some - bod - y,



with some - bod - y who loves me. Oh, I wan-na dance_

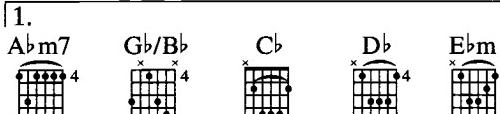


— with some - bod - y.

I wan-na feel the heat with some - bod - y.



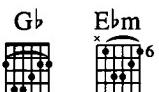
Yeah, I wan-na dance_ with some - bod - y, with some -



N.C.

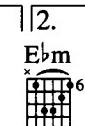
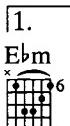
bod - y who loves me.

bod - y who, — to hold me in his arms. — Oh,
 Verse 3:
 A♭m7 B♭m7 C♭maj7
 3. I need a man who'll take a chance on a love that burns hot e - noug
 A♭m7 Adim(♯7) B♭m7 E♭m D♭/F G♭ A♭
 — to last. So when the night falls, my lone - ly heart calls.
 E♭m N.C.
 Oh, I wan-na dance with some - bod - y. I wan-na feel the heat



with some - bod - y.

Oh, I wan-na dance with some - bod - y.



I wan-na feel the heat with some - bod - y.

with some - bod - y.

with some - bod - y.

Chorus:



Oh, I wan-na dance with some - bod - y.

I wan-na feel the heat



with some - bod - y.

Yeah, I wan-na dance with some - bod - y,



with some - bod - y who loves me. Don't you wan-na dance?



Dance!

Don't you wan - na dance?



Dance!

Don't you wan - na dance?



Dance!

With some - bod - y who loves me. Don't

Fm A♭/C D♭ A♭/C

— you wan-na dance? Say — you wan-na dance. Don't — you wan-na dance? *Dance!* Don't —

Fm A♭/C D♭ E♭

— you wan-na dance? Say — you wan-na dance. Don't — you wan-na dance? *Dance!* Don't —

Fm A♭/C D♭ A♭/C

— you wan-na dance? Say — you wan-na dance. *Dance!*

Fm A♭/C D♭ A♭/C

With some - bod - y who loves — me. *Dance!*

SO EMOTIONAL

(David Morales Mix)

Words and Music by
BILLY STEINBERG
and TOM KELLY

Dance rock $\text{J} = 120$

N.C.

Verse 1:



1. I've been hear-ing your heart - beat in - side of me, I keep your pho - to - graph be -

side my bed. Liv-ing in a world of fan - ta - sies, I can't

Verses 2 & 3:

get you out of my head.

2. I've been wait - ing for the
3. I got - ta watch you walk in

phone to ring all night.
the room, ba - by. Why you wan-na make me feel so good?
I got - ta watch you walk out.

I got a love of my own, ba - by,
I like the an - i - mal way. you move I should-n't get so hung up on you.
and when you talk, I just watch your mouth.

Bridge:

C maj7 Bm7 Am7

Oh, I } re - mem - ber the way that we touch, I wish I did -

This musical score page contains three staves of music for voice and piano. The top staff shows the vocal line with lyrics for the first two verses. The middle staff continues the vocal line with lyrics for the third verse and the start of the bridge. The bottom staff shows the piano accompaniment. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth notes. The piano part includes bass notes and chords. Chords indicated at the beginning of the bridge are C major 7, B minor 7, and A minor 7. The lyrics for the bridge begin with 'Oh, I' followed by a brace over 're - mem - ber the way' and 'that we touch,' followed by 'I wish I did -'.

Bm7

Am7/D

n't like it so much.

Chorus:

N.C.

I get so e - mo - tion - al, ba - by, ev - 'ry time I

think of you. I get so e - mo - tion - al, ba - by. Ain't it

C maj7

1:
Dsus

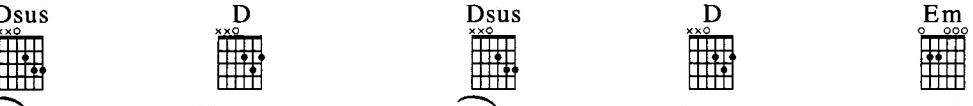
D

Em

shock-ing what love can do? Ain't it shock-ing what love can do?

Ain't it shock-ing what love can do?—

2. 3.

Dsus D Dsus D Em


— can do?— — can do?— Ain't it shock-ing what love can do?—

G F♯m Em G F♯m Em


Ain't it shock-ing what love can do?—

G F♯m C(9) D Em






G F#m Em G F#m Em

G F#m C(9) D Cmaj7 Bm7

See, I re - mem-ber the way— that we touch,—

Am7 Bm7 Am7/D

— I wish— I did - n't like— it so— much.

Chorus:

N.C.

I get so e - mo - tion - al, ba - by, ev - 'ry time— I

think_ of you. I get so e - mo - tion - al, ba - by. Ain't it

C maj 7



1.

Dsus



2.

Dsus



shock-ing what

love_ can do?

— can do?

N.C.

I get so_ e - mo - tion - al...

HOW WILL I KNOW

(Junior Vasquez Mix)

Words and Music by
GEORGE MERRILL, SHANNON RUBICAM
and NARADA MICHAEL WALDEN

Dance rock $\text{J} = 120$

Veruses 1 & 2:

The musical score consists of three staves of music. The top staff is for a treble clef instrument, the middle staff is for a bass clef instrument, and the bottom staff is for a bass clef instrument. Chords are indicated above the staves, and lyrics are written below them. The first section of the score includes a treble clef staff with a G♭ chord, a bass clef staff with an mp dynamic, and a bass clef staff with a G♭ chord. The lyrics are: "1. There's a boy _____ I know, con - trol, _____". The second section includes a treble clef staff with a D♭/G♭ chord, a bass clef staff with a G♭ chord, and a bass clef staff with a D♭/G♭ chord. The lyrics are: "he's the one I dream of. Looks in - to my eyes, can't seem to get e - nough. When I wake from dream -". The third section includes a treble clef staff with a D♭/G♭ chord, a bass clef staff with a G♭ chord, and a bass clef staff with a D♭/G♭ chord. The lyrics are: "in', takes me to the clouds a - bove. tell me, is it real - ly love? 1. 2. Oh, I lose _____". Chords shown include G♭, D♭/G♭, and G.

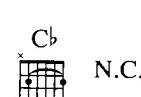
Bridge:



How will I know?

(Girl, trust your feel - ings.)

How will I know?



N.C.

How will I know?

(Love can be de - ceiv - in').

How will I know?

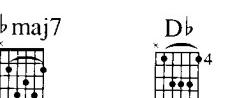
Chorus:



How will I know if he real - ly loves me?

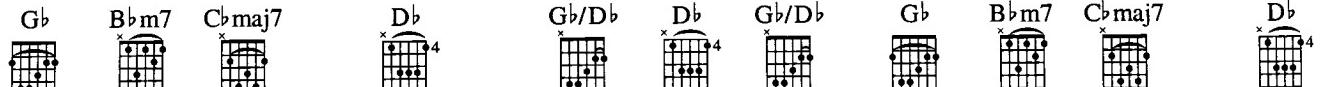
I say a prayer with

mf



ev - 'ry heart - beat.

I fall in love when-ev - er we meet.



I'm ask - in' you, 'cause you know a - bout these things.

How will I know if he's -



— think - in' of me?

I try to phone, but I'm too shy.

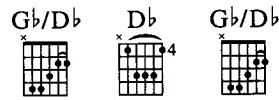
(Can't speak.)

To Coda ♫



Fall - ing in love is so bit - ter - sweet.

This love is strong. Why do

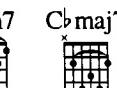


Verse 3:
N.C.

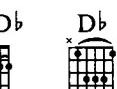
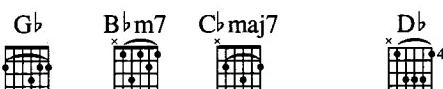
I feel weak? 3. Oh, wake me,

I'm shak - in'.

Wish I had you



near me now, uh - huh. Said there's no mis - tak-



in', what I feel is real-ly love.

Bridge:



How will I know?_ How will I know?
(Girl, trust your feel - ings.)



How will I know?_ (Love can be de - ceiv-

$A\flat m7$ $C\flat$ *D.S. % al Coda*

How will I know?

in'.)

 \emptyset Coda $G\flat/D\flat$ $D\flat$ $G\flat/D\flat$

I feel weak? If he loves me, if he loves

me not? If he loves me, if he loves

me

if he loves

 $A\flat m7$ $G\flat/B\flat$ $C\flat$

me not? If he loves me, if he loves

me

if he loves

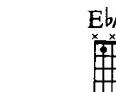
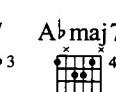
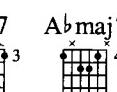


N.C.

— me not?

Oh,—

how will I know?



Chorus:



How will I know if he real - ly loves me?



I say a prayer with ev - 'ry heart - beat.



I fall in love when - ev - er we meet.



I'm ask - in' you, 'cause you know a - bout these things.

E♭ Gm7 A♭maj7 B♭ Cm7

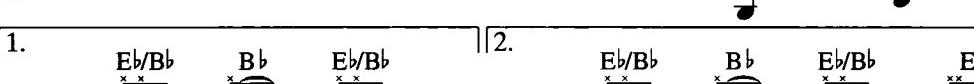

How will I know if he's _____ think - in' of _____ me?


E♭ Gm7 A♭maj7 B♭ E♭/B♭ B♭ E♭/B♭ E♭ Gm7 A♭maj7 B♭


I try to phone, but I'm too shy. (Can't speak.) Fall - ing in love is so


Cm7 E♭ Gm7 A♭maj7 B♭


bit - ter - sweet. This love is strong. Why do


1. E♭/B♭ B♭ E♭/B♭ 2. E♭/B♭ B♭ E♭/B♭ E♭ N.C.


I feel weak? I feel weak? How will I know?


THE GREATEST LOVE OF ALL

(Junior Vasquez Mix)

Words by
LINDA CREED

Music by
MICHAEL MASSER

Dance rock ♩ = 120

be. I be - lieve the chil - dren are our fu - ture, teach them well and let
Ev -'ry - bod - y's search - ing for a he - ro, peo - ple need some - one

them lead the way. Show them all the beau - ty they pos - sess in - side,
to look up to. I nev - er found an - y - one who ful - filled my needs.

give them a sense of pride to make it
A lone - ly place to be, and so I

1.

Bm7



E7

E7/D
x_{xo} 96

C#m7



F#m7



eas - i - er. —

Let the chil - dren's laugh -

ter —

re -

2.

Bm7



D/E



Bm7



D/E



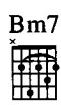
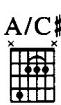
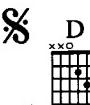
mind us how —

we used —

to learned

to de - pend —

on me. —



I de - cid - ed long — a - go — nev - er to walk — in an -

mf



y - one's shad - ow. If — I fail, if I suc - ceed, — at



least I lived as I be - lieve. No mat - ter what they



take from me, they can't take a - way my dig - ni - ty. Be - cause the



great

- est

love of all

is hap - pen - ing to me.



I found the



great

est

love of all

in - side



of me.

The great - est



love

of all

is



eas - y

to a - chieve.



Learn - ing to love your - self, —



To Coda ♫

it is the great - est love of —



all.



I be - lieve the chil - dren are our fu - ture, teach them well and let —

Sheet music for "The Star-Spangled Banner" featuring vocal and guitar parts. The music is in common time, key of G major (F#), and consists of eight staves. The vocal part is in soprano range, and the guitar part includes chords and fingerings. The lyrics are as follows:

— them lead the way. Show them all the beau - ty they pos - sess in - side,
give them a sense of pride to make it
eas - i - er. Let the chil - dren's laugh - ter
re - mind us how we used to be.

The guitar chords and fingerings shown are:
A7 (x o o) D (x x o) D+ (x x o)
D6 (x x o) D+ (x x o) D (x x o) C#m7 (x x o) 4
Bm7 (x o o) E 7 (x x o) C#m7 (x x o) 4
F#m7 (x x x) Bm7 (x x o) D/E (x x o)
D.S. al Coda

Coda



all. And if by chance that spe - cial place



that you've been dream - ing of



leads you to a lone

ly

place,

find

your



strength

in

love.

rit. e dim.

ONE MOMENT IN TIME

Words and Music by
ALBERT HAMMOND and JOHN BETTIS

Medium ballad

Musical score for 'One Moment in Time'. The piano part starts with a sustained note followed by eighth-note chords. The bass part consists of quarter notes. The tempo is marked as 'Medium ballad'.

Verse 1:

Chords shown above the staff: C, G, C/E.

1. Each day I live, I want to be a day to give the best of

Chords shown above the staff: C, F, G.

me. I'm on - ly one, but not a - lone. My fin-est day is yet un -

Verses 2 & 3:



known.

2. I broke my heart
(3.) befor ev - 'ry gain.
the ver - y best.To taste the
I want itsweet,
all,I faced the pain.
no time for less.I rise and fall,
I've laid the plans,

yet through it now lay the



Chorus:

all
chancethis much re - mains:
here in my hands. }I want one
mo - ment in

time

when I'm more than
I thought I could be,

when

F G C Am Dm7

all ____ of my dreams____ are a heart - beat a - way____ and the an - swers____ are all up____ to____

G F/G G C Am7 Dm7

me. Give me_ one mo - ment_ in time when I'm rac - ing_ with des - ti -

G F G C Am7 Dm7

ny. Then, in that_ one mo - ment_ in_ time, I will feel, I will

1. G7sus G C Am Fmaj7/G

feel____ e - ter - ni - ty. 3. I've lived to

This musical score page contains four staves of music. The top staff features vocal parts with lyrics and guitar chords (F, G, C, Am, Dm7) above the notes. The second staff continues the vocal parts with chords G, F/G, G, C, Am7, and Dm7. The third staff follows with lyrics 'me. Give me_ one mo - ment_ in time when I'm rac - ing_ with des - ti -' and chords G, F, G, C, Am7, and Dm7. The fourth staff concludes with lyrics 'ny. Then, in that_ one mo - ment_ in_ time, I will feel, I will' and chords G, F, G, C, Am7, and Dm7. The bottom staff begins with a section labeled '1.' followed by 'G7sus', 'G', 'C', 'Am', and 'Fmaj7/G'. It ends with the lyrics 'feel____ e - ter - ni - ty.' and '3. I've lived to'. The page includes various musical markings such as '3' over groups of notes and rests, and a key signature change from 4/4 to 2/4.



feel e - ter - ni - ty.

You're a win - ner for a life - time



if you seize that one mo - ment in time, make it shine. Give me

one mo - ment in time,

when I'm more than I thought I could

f meno mosso


be, when all of my dreams are a heart - beat a - way and the

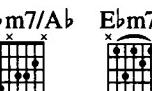
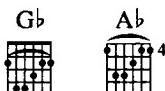


an - swers_ are all up_ to me. Give_ me_ one mo - ment_ in



time,

when I'm rac - ing_ with des - ti - ny.



Then, in that_ one mo - ment_ in_ time_ I will be, I will be, I will be

rit.



free.

I will be free.

THE STAR-SPANGLED BANNER

Words and Music by
FRANCIS SCOTT KEY
Vocal Arrangement by WHITNEY HOUSTON

Slowly and freely ♩ = 76



Oh, say, can you see by the dawn's ear - ly

mf



light, what so proud - ly we hailed at the



twi - light's last gleam - ing? Whose broad stripes and bright

mp

Fm(maj7) Fm7 E♭m7/A♭ Fm9/B♭ B♭7 E♭7sus

stars, through the per - il - ous fight, o'er the

D♭maj9 Gm7 C9 Fm7 D♭/E♭ E♭

ram - parts we____ watched,____ were so gal - lant - ly____

A♭ A♭/E♭ E♭/D♭ D♭

stream - ing. And the rock - et's red glare, the bombs

f

D♭m6 C7sus(♭9) C7(♭9) Fm(maj7) D♭9(♯11)

burst - ing in air, gave proof through the

The numbers 3, 4, and 3 are placed above the chords D♭m6, C7sus(♭9), and D♭9(♯11) respectively, indicating specific fingerings.

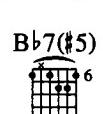
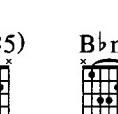
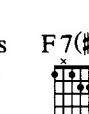
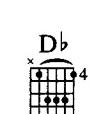
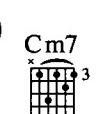
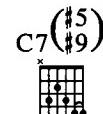


night

that our flag

was still there.

Oh,



say,

does that

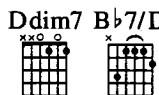
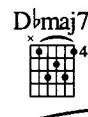
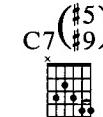
star

span - gled

ban

ner

yet



wave

o'er the land

of the free

and the



home

of the

brave?